THE KINEMATOGRAPH AND LANTERN WEEKLY.

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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

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"THE KINEMATOGRAPH WEEKLY,"
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Kinematograph & Lantern Weekly

Sept. 3, 1908.

Trade in Russia. The statement of such a high authority as Mr. C. S. Smith, H.M. Consul-General at Odessa, is worthy the consideration of our manufacturers. It bears out a statement we published sometime back, after conversation with a Russian gentleman visiting London and Paris to purchase equipments for exhibiting in his country, that an enormous field yet lay open to the picture showman, and that film makers who could produce suitable subjects or, better still, take local and topical affairs for reproduction had possibilities of big business. Mr. Smith says that exhibitions of kinematograph pictures have become an established type of entertainment in numerous towns. There are now in Kieff from 12 to 15 such "theatres," where from six to seven performances, each of one hour's duration, are given daily and these are crowded with enthusiastic audiences. Many towns, however, have never had an exhibition and would rush to a popular priced show, the pictures particularly appealing to the masses. So far as he has been able to ascertain, the supply of films comes from Paris, although many pictures depict scenes in the United Kingdom. There is plenty of room for good shows and for the importation of good English subjects, comics and strong dramatic subjects having the best chance of success.

Over Production. Twelve months ago we asked whether the English film trade was not on the whole suffering from the evil of over-production. We pointed out that so many subjects were issued every week that many of even the best of them could not, considering the comparatively small demand for films in this country, sell to the extent which their merits deserved, and that if it were not for the foreign demand they would very likely entail a loss to their manufacturers. If this was the state of affairs a year back, obviously it must be even worse at the present moment, when much of the American market has been lost the number of firms selling films well nigh doubled and the output of existing firms also doubled in many cases, this increase being unaccompanied by anything like a proportionate increase in the number of showmen. Nowadays it is by no means uncommon for some of our leading firms to issue from six to over a dozen films per week. Among this large number there are always some which are unsuited for the English market, and if exhibited here would cause a bad impression. These subjects are mostly of a kind appreciated by Continental audiences, and it is our opinion that it would not be a bad policy if they were issued on the Continent only. Their withdrawal would leave the field free for subjects making a strong appeal to English audiences, and stimulate English makers to produce that class of subjects in greater numbers, with the result, as we believe, of eventually increasing the hold which living pictures have upon our audiences. We have many complaints from members of the trade that English sales are not what they should be, but is this not due to a certain extent to the fact that manufacturers prepare many subjects appealing particularly to the foreign market?

PATHÉ FILMS

Unequalled throughout the World.

The Rival Cabbies.

It is a fact that the more women clamour for their rights, the more men are against them, for they think they are taking their places, and very often one can witness in the street an amusing scene. A cabman refuses to drive a cabwoman whom he thinks an unfair competitor, and he uses the most awful language in order to emphasize his arguments. The policemen have to come up and try to make them cease their noise and disturbance. But, because she is pretty, the "cabby," after a time, gives in, and peace is restored between the two rivals.

Code Word, "Ephebe." 165 ft. The Subject, £2 15 0
Toning 6/-

Donkey-Skin.

Once upon a time there was a king who, being a widower, was made to think about marrying again in order that there should be an heir to the throne. Unhappily, he took into his head that his daughter was so beautiful and charming that he made up his mind that she should marry him. But she ran to her godmother who was a fairy, and the latter advised her to ask her impossible lover for a dress as bright as the sun, or otherwise she would not listen to him. Seeing that her wish was likely to be granted, she went back to the good fairy, and this time she was advised to ask for the skin of a donkey whose stable every morning was covered in gold sufficient to supply the needs of the whole royal household. As this second wish of hers was also complied with, the young princess, in desperation, decided to run away in the donkey-skin which disguised her entirely. She ran ever so far, and was found by a farmer's wife and was made to wash the dishes and help with the pigs and poultry. On a certain fête day, having put on her bright sun-coloured coat, a prince saw her, and was so much in love with her that he was rendered quite ill. Having asked for a cake made by Donkey-Skin, he found in it a tiny ring that the princess had dropped, and he declared that he would marry none other than the girl whose finger would fit the ring. The princess was the last called, and as the ring slipped on her finger quite easily, the marriage took place with great rejoicings which lasted three months.

Code Word, "Embardee." 1,023 ft. The Subject, £17 1 0
Toning £4 0 0

Views of Paris from a Height of 2,600 feet.

Code Word, "Examen." 445 ft. The Subject, £7 8 4

The Worries of King Slap-on-the-Head.

Young Noodle, the son of an unknown magician, is so much in love with the king's daughter that he must propose for her hand. The king, furious, shows the impertinent the door. But he reckoned without the magician's power, which can be felt from a distance, and which takes the form of a daily flogging at all and any hour of the day. Life is not worth living for the king with such a punishment always threatening him, and he at last gives his consent to his daughter marrying the more than tiresome young man.

Code Word "Enseigne." 676 ft. The Subject, £11 5 4
Toning, £1 4 0

A Roman Idyll.

Saphora, a proud and beautiful Roman patrician, is in love with the plebeian Marcus Petrus; but as Marcus is engaged to Lydie, a girl of his own class. Saphora, has no chance of bringing him to her feet. One day, Lydie, with a pitcher on her shapely shoulders is going to fetch water, when Saphora has her taken by her slaves and thrown into a dark dungeon, where the poor girl thinks with despair that she is going to die slowly. Yet, a kindly slave has pity on the prisoner, and he informs Marcus of her whereabouts. After setting her free, Marcus inflicts on Saphora the very same treatment she has planned for her young victim. She is thrown alive into the horrible dungeon, and the story does not say whether she ever escaped.

Code Word, "Esprit." 773 ft. The Subject, £12 17 8
Colouring and Toning £8 16 6

Wonderful Fertilizer.

A scientist has just discovered a lotion possessed of a wonderful quality, that of transforming sap into spontaneous and luxuriant vegetation. He tries his stuff on several people, with the most comical results. Here it is a man whose top hat becomes about a yard higher, there it is a lady who grows a beard, or a drunkard whose rose tree just bought for his wife's birthday becomes as high as a big cherry tree, etc., etc.

Code Word, "Episode." 495 ft. The Subject, £8 5 0

The Kindly Gendarme.

Code Word, "Epingle." 379 ft. The Subject, £6 6 4
Toning 15/-

The Sailor's Dog.

Code Word "Esthete." 264 ft. The Subject £4 8 9
Toning 10/-

PATHÉ FRÈRES, LONDON

31-33, CHARING CROSS ROAD, W.C.

The Largest Manufacturers in the World. Actual output of Films 80 miles per day.

Works & Studios--Vincennes Joinville le Pont, Montreuil s/Bois.
Branches—Brussels, New York, Berlin, Moscow, Vienna Milan, Amsterdam, Calcutta Alexandria, Buenos Ayres, Rio de Janeiro, Mexico, Shanghai, Tokio.

Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellence in Staging, Steadiness, Colouring, Toning, Durability.

New F.S.A. Schedule. Recent advices from America state that the executive department of the Manufacturers of Licensed Motion Pictures, which is the parent body of the manufacturers with which the Film Service Association is in co-operation, has officially announced an advance in the price of films, to take effect September 1st, 1908. The new schedule fixes the list price of films at 13 cents. per foot, and the standing order price at 11 cents. This is an advance of 2 cents. per foot on both the list and standing order prices now in force. Compared with the schedule that prevailed during the first three months of the Association's existence it is an advance of one cent on the list price and the same amount on the standing order price when only one print of each subject is purchased. A new feature of the schedule is a provision that on orders placed for films sixty days after their release date the price will be nine cents per foot, which is the present uniform price for new subjects.

The Regulation of Prices. The announcement should be of interest to the English Trade. It reveals the Edison Licensed Manufacturers in a better *role* than that in which we have been accustomed to regard them. If the American manufacturers and the F.S.A. were to confine themselves to keeping prices at a fair level and otherwise safeguarding the interests of the industry as a whole, they would not have incurred a tithe of the opposition which their attempt to limit the American Trade to a small circle of firms caused. Indeed, the F.S.A., so far as its object is the preservation of fair business conditions, might well be imitated in England. The price of films in this country is at a reasonable figure, and will probably not rise above it, but a trade organisation could do good work by insuring that the price did not fall still lower, and it might also, as we hinted in a recent issue, perform a useful service in regulating the rates for the hire of films.

Seeing Snakes. This reptile has obtained a high place in current films lately, and we hear there are more "crawly" subjects to follow. Messrs. Pathé with their rattlesnake poison extraction at Earl's Court Jungle, gave us quite a unique production. The Charles Urban Trading Co. had a demonstration on Urbanora roof of snake feeding and also a short but marvellous film showing the extraction of the venom from the fangs of the puff adder, and now Mr. Edward Kemp is surprising the Oxford audiences with his short film of the Rattlesnake Dance. But this is not all, Mr. Edward Kemp produces one of the most wonderful optical picture shows we have yet seen. Slides that he took of the unique and rugged scenery whilst journeying to the land of the Hopis--the Indian tribe who use this peculiar dance as part of a peculiar religious ceremony—are wonderful coloured creations which at once stamp the performance as far above the ordinary. One does not associate high-class lantern lectures with the Oxford Music Hall, and it shows how strong this turn must be to obtain hearty applause from the Oxford audience and silence for Mrs. Kemp's capable description of the scenes projected by her husband. The beautiful rugged scenery, the little known inhabitants, the curious dwellings, etc., have been camerised with the eye of a true artist for originality and truthful impression, and he has added cloud and lighting effects which produced the warmest praise at the first performance we attended.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

THE RECENT WITHDRAWAL OF URBANORA FROM THE ALHAMBRA THEATRE.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR.—Notwithstanding the prominence given by the general, trade and professional press to the fact that Urbanora was withdrawn from the Alhambra Theatre by the Charles Urban Trading Company Ltd., after a record run of 420 weeks, the impression seems to prevail in the trade generally, both at home and abroad, that the renewal of contract was declined by the Alhambra management.

As *this false impression* is calculated and intended to injure the reputation and business of the Charles Urban Trading Co., Ltd., the fact that the *initiative was taken by this Company* cannot be too strongly put forward.

Shortly before the expiration of contract a letter was sent to the Alhambra management, stating that *under no circumstances whatever would this Company renew the agreement for a further period.*

The Alhambra management, in giving publicity to the change of arrangement for filling the gap, made the statement that an open market of the world's animated picture productions is preferred by them to the monopoly they have enjoyed during the term of the Urbanora agreement. In other words, in a somewhat belated announcement which seems rather to favour a sour grapes theory, they adopt a method which has been discarded as unsatisfactory by the Palace Theatre management after a trial of five years.

Urbanora for eight years held its own as one of the chief drawing powers of Alhambra audiences, and on its withdrawal the unsatisfactory (?) nature of the monopoly policy is exploited in a series of assertions which furnish a distinct contradiction to the general methods pursued by the management in procuring "turns" for filling the rest of the programme.

Competition for attractive general items in a variety entertainment is just as keen as that for the provision of motion pictures of a sufficiently drawing nature; yet the Alhambra management have for years given a practical monopoly of supply to one firm of agents! Therefore, in their anxiety to make a good case, they appear to preach a doctrine which they do not practice.

Even were the case otherwise, success in the motion picture exhibit depends entirely upon the nature of the display. Urbanora has from first to last provided subjects which, on the unanimous vote of Press and Public, have furnished the most attractive half hour of the whole performance, not only drawing the audience, but keeping the seats well filled until the last picture has left the screen. Greater Press publicity has also been accorded to the Alhambra by the very fact that the constant change of topical and other pictures secured constant journalistic notice of the theatre at which they were first and exclusively produced.

The Palace management, realising that better returns are possible by the inclusion of Urbanora in its bill than any other known motion picture method, have, as aforesaid, departed from the practice with which that of the Alhambra *have, perforce*, to be satisfied.

We are reluctantly compelled to make the above *facts* known, inasmuch as our trade competitors are endeavouring to make capital of the withdrawal by insinuating that we had no option in the matter—which is quite the reverse to the truth.

THE CHAS. URBAN TRADING CO., LTD.

Messrs. W. Paul, have secured a good picture of the wreck and the survivors of the barque "Amazon," which came ashore at Port Talbot. It was well received at the Alhambra, where it was on the screen for the first time Wednesday night.

WALTURDAW.

Tottenham Hotspur v. Wolverhampton Wanderers.

The first match of the season at Tottenham, against Wolverhampton Wanderers marked the 'Spurs' entry into the Second Division of the English League, and the team gave a magnificent display, completely outplaying their opponents and winning by 3—0. Our film shows all the chief incidents of a sparkling match, and is a certain draw. Among the incidents shown are the teams entering the field and leaving at half-time, and Tottenham's clever combination, both in attack and defence.

Length 295 feet. **Price £9 17 6 (less 33⅓ p.c.)**

Only a Dart.

A drawing-room scene.—Bobby presented with an air-gun by Father and Mother, who show him how to use it and leave the room.—Bobby fires darts into the family portrait, and as Mary Ann enters the room plants one in her face.—Leaves the house and scores a hit at the expense of a workman who has unwisely bent down within range.—A coster woman falls victim.—The bishop and the young lady; the venerable gentleman's bald spot decorated.—A hole shot in the milk-can.—Adolphus drenched.—The chase and capture.—In the court.—Instructed to show how he uses the gun, Bobby scores a bull's eye at the expense of the magistrate.—Retribution.—One of the freshest and best acted comics we have issued.

Length 262 feet. **Price £6 11 0 (less 33⅓ p.c.)**

The Magnetic Eye

Is a weird comic with plenty of humour and bustle.' A man possesses a magnetic eye which attracts everything to him with which he comes in contact. As he dresses each article of clothing comes to him by the influence of this wonderful eye. When dressed he sallies forth, visits a refreshment room, has breakfast (the eatables all being drawn to the table), and he so magnetises everyone about him that he is never troubled about payment. He robs people, abducts a lady from her guardian, and does all manner of wonderful feats before he is finally brought to book by the police.

Length, 305 feet. **Price, £7 12 6 (less 33⅓ p.c.)**

The Walturdaw Cinematophone

We have made the following additions to the repertoire of the Cinematophone, which will gladly be shown to callers at our showrooms.

She's a Lassie from Lancashire, 175 ft. Billie Brown of London Town, 185 ft.
If the Man in the Moon were a Coon, 180 ft.

The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

THE WEEK'S NEWS.

Thanks.

Numerous were our friends who responded with Mr. John Moore's address in Rupert Court. We are obliged.

Bargain Films.

A list of bargain films for disposal, at from 1d. to 3d. a foot, has been prepared by the Gaumont Co., and will, we are informed, be sent to any buyers addressing a request to Chrono House.

"Chorus Gentlemen."

The Oxford Music Hall is making good use of the lantern just now. We have Mr. Kemp's wonderful pictures, Ruffell's animated show, and the choruses of songs which have to be popularised such as "Stop the Flip-Flap" are thrown on the screen for the audience to join in.

The Last before the First.

By a printer's inadvertence, in the advertising columns of our last issue the "Sunny Madeira" subject of the Charles Urban Trading Company was announced as "Part II." whereas it ought to have been "Part I." The publication of the second and subsequent series will be announced later.

Rubber Production Kinematographed.

At the comprehensive rubber exhibition to be held at Olympia from September 14th to 26th, one of the most interesting shows will be a kinematograph representation of rubber production and manufacture in various parts of the world and the lives of the people who collect and treat the raw product, and the districts they live in, will be illustrated.

The Hepworth Co.,

have they tell us, just laid down a special plant at their factory at Walton-on-Thames, for toning film subjects, experience having shown them that many exhibitors prefer subjects with this extra finish. They announce that they will supply any of their subjects toned if desired at a nominal extra charge. Tinted will not be charged for.

Walturdaw Hire Department.

Mr. Walker, the presiding genius of this company's hiring business, has produced another complete list of the films in stock at Dane Street, which he avers comprise the pick of the world's subjects. He tell us further that the prospect for the hire business was never more promising than at the present moment, showmen generally showing a greater disposition than ever to pin their faith to a really good service at a moderate price, instead of going for the cheapest article.

Theatre Royal, Hull.

Singing pictures are evidently very much to the taste of Hull pleasure seekers, the Walturdaw Cinematophone now having completed a ten weeks' run at the above theatre. In a town like Hull where there is formidable opposition from several well-managed picture shows at other halls, this speaks very highly for the instrument marketed by the Dane Street firm. It will be noticed, by the way, that several new numbers are added to the Cinematophone list this week.

A New Zealand Yarn.

How these picture showmen love one another, says the Dunedin *Weekly Budget*. One such had just completed a season in a South Canterbury town, when the agent of another "'graph" arrived. Departing manager's American lithographs were attractive, so incoming man left them complete, simply putting fresh day bills and date slips on a board outside the theatre. He was covering another board near by when No. 1 came along, and without a word put in twenty minutes cutting down his used lithographs from the big board!

Mr. Waller Jeffs

continues to run his New Century pictures at the Curzon Hall, Birmingham, on the enterprising lines which have already made them one of the most famous living picture exhibitions of the country. New devices for advertising the attractions of the show are hit upon every day, and one of the most ingenious takes the form of distributing small cards, the size of a railway ticket, advertising, for instance "New Century Excursions to the Franco-British Exhibition." At first glance, the card is taken for a real railway ticket, a second glance shows that it advertises a film of the Exhibition to be shown at the Curzon Hall. Mr. Jeffs tells us that he also frequently uses posters drawn up in the style of railway announcements with satisfactory results.

Sound Photography.

A Swedish engineer named Sven Berglund, has constructed an apparatus called the photographone, through which the problem of reproducing the human voice perfectly clearly without the grating sound of the ordinary talking machine, is said to be solved. The chief point about the new apparatus is that light and photographic plates are used, instead of the usual gramophone records and pins. The invention is particularly adaptable for a combination of speech and kinematograph pictures, as the pictures as well as music or speech, can be photographed simultaneously.

An Australian Picture Record.

At the Palace Theatre, Sydney, West's Pictures achieved a unique record on July 24th, when they presented animated pictures of the tram strike, showing the inspectors returning cars to the depots; crowds of sympathisers hampering the officials; the Oxford-street cars worked by non-unionists, with mounted troopers in attendance; scenes in Pitt-street, also George-street, with its immense crowds, with police officers ineffectual attempts to "move on" the cars. The splendid series were completed in time to catch the Melbourne and Brisbane mail, so that the latest Sydney sensation was screened in no less than three of the Commonwealth capitals the same evening.

Snap-shotting His Majesty.

King Edward was greatly annoyed during his promenade at Marienbad on Saturday, says *The Express*, on discovering that kinematograph pictures of his early walk had been taken by Herr Leo Levine, director of the Berlin Cinematograph Company. Herr Levine had succeeded in securing an excellent series before the King noticed him. A detective approached Herr Levine, then the Chief of Police, and another official emissary hastened to Levine's hotel to induce him to surrender the films. All declared that the King keenly resented this intrusion on the privacy of his summer holidays. Herr Levine refused to part with his valuable records, whereupon Sir Stanley Clarke paid him a visit. What passed between them is unknown, but Sir Stanley Clarke left the hotel with all the kinematograph negatives in his possession, Herr Levine having consented to surrender them to the King.

Kamm & Co.

always on the look out for methods of improving their already popular projector—the Universe Bioscope—announce that they can now supply special fire proof spool cases with the outfit if required. These cases are obligatory in some foreign countries. Messrs. Kamm & Co. have made them of a size enabling their carriage in the lantern of the "Universe." The boxes contain a device by which, in the event of the film breaking, the spool inside cannot unwind any further. If necessary the cases can be used for carrying films. Another contrivance that we inspected at Powell Street was a new motor drive for the "Universe." A small handle brings a wheel into contact and starts the projector. With this contrivance the motor may be continually running if desired, being disconnected at a touch, and a leather belt is unnecessary. Mr. Kamm tells us that this improvement has met with much approval abroad, a specimen sent to Russia having immediately elicited a repeat order.

Trifling with Death.

With reference to our editorial note under this heading in the last issue, upon the reproduction of the demonstration at Earl's court of the extraction of poison from a venomous snake, we have pleasure in announcing that a private experiment was carried out at the studios of the Charles Urban Trading Co., on August 7th. "Osca" the Snake Handler produced a four foot spreading adder in very angry mood, and pictures were taken of the deadly reptile at close quarters. Securely held, the creature expanded its head and "struck" at a linen cloth, ejecting the poisonous fluid into a receptacle held in readiness. The fact that the greatest care is necessary in handling venomous snakes, even by experts, was proved by Osca, who held out for inspection a scarcely-healed forefinger which had been struck by the same adder a few days previously. "Osca," immediately he felt the puncture, bit out a piece of his own finger and sucked the wound. "Otherwise," he remarked, "I should have been a dead man in a quarter of an hour." This ejection of deadly venom by a poison reptile forms one of a series of fascinating snake subjects recently secured by the Charles Urban Trading Company, which will be published immediately.

To all

Bona-fide **Dealers** only

who cater for

Cinematograph Exhibitions

Write for particulars of

Special Offer

and make a

Contract

for your Season's

Film Supply

Save **Money** Make **Money**

know how it is done and do it through

FILMS LIMITED,

Telegrams; "Films, Liverpool"
Telephone: 6782 Central.

18 & 20, Manchester Street, LIVERPOOL.

Mr. Oliver G. Pike, F.R.P.S.

Remarkable Film Subjects

No. 6.

St. Kilda, Its People and Birds,

By Oliver G. Pike, F.R.P.S.

This week we are able to give our readers an unusual treat, namely the description of what must prove a unique subject, described in the language of the gentleman who took it. Mr. Oliver Pike may be remembered by our readers in connection with a film put on at the Palace last year, but a comparison between this and his present series shows what tremendous advances he has made in getting the best advantages from his camera, and also what pains he has taken to obtain views of Wild Bird life in a manner never before presented by the kinematograph. We are glad to learn that other series follow, for not only are they an intellectual and educational treat, but of peculiar interest and unique character. This is a big feather in Williamson's cap and we heartily commend their splendid departure into the realms of science.

Main Street, St. Kilda.

A Worker of St. Kilda.

A Fulmar Petrel Captured.

ST. KILDA, ITS PEOPLE AND BIRDS.

By Oliver G. Pike, F.R.P.S.

Last June, I was up in the Western Hebrides taking kinematograph pictures of our rarer birds, for Messrs. Williamson & Co., of Hove. One bright Sunday morning I climbed up a hill about nine-hundred feet high, and from the summit I looked upon one of the most wonderful scenes to be found in those wild and little known islands. But what interested me most was a small grey dot far out over the Atlantic. On looking at this through my field-glasses I recognised it as the island of St. Kilda, a place I had wanted to visit for many years past. From that moment I had an indescribable longing to cross the sixty miles of water intervening and find out what this strange lonely island was like. As soon as possible I wired to my firm, enquiring if pictures of St. Kilda would be worth having, and quickly received a reply to proceed thither as soon as possible.

Going to St. Kilda is very different to visiting any other place in Great Britain, for only about six boats a year land passengers there. But on wiring to Glasgow I found that a boat was then on its way, so I hurriedly hired a carriage and pair to take me sixteen miles to the nearest pier at which the boat would touch.

It was eleven o'clock on a Saturday night when our boat dropped anchor in the bay of St. Kilda, and yet it was almost as light as mid-day. The syren was sounded, but there was no sign of anyone being awake in the quiet sleepy looking village, or rather amongst the row of small low cottages in a half-circle above the shore. I could not land that night, so had to wait patiently until Sunday morning, and even then I had many misgivings as to whether I should get ashore, for even to lift an oar on the Sabbath is considered a deadly sin by the St. Kildans. But knowing that there were mails on board the natives chanced committing sin, and at ten o'clock launched a boat. When they reached our vessel I enquired if it would be possible to find a room on the island, and after a deal of loud and excited talk in a language I could not understand, I was told by one who understood English, that a room would be provided for me. But the natives stoutly refused to touch my baggage on the Sabbath, and I had to go ashore without it, and relied on their promise to fetch it over after twelve o'clock that night!

Second-hand Films.

CROSS'S IMPERIAL PICTURES,
60, New Road, Grays, Essex.

Clearance Sale of Bargain Films from Hire Dept.
at ½d. per foot.

The stag hunt	...	worn	300
Empire day at Sheffield	...	good	350
Sheffield Wednesday football match		...	100
Davenport Brothers, comic	...	good	150
Jim, Joe and the watercart	...	good	80
Impossible lovers, comic	...	good	100
Bunco steerers, sensational	...	fair	425
The ghost story, sensational	...	good	245
Skating lesson, comic	...	good	132
After wedding, comic	...	good	440
Motor boat racing	...	fair	450
When women rule the world	...	good	280
Betrayed, dramatic	..	good	480
The heavenly twins, comic	...	good	350
The bet that didn't come off	...	good	285
White man's first smoke	...	fair	500
Susan tastes the wine	...	good	240
Table d'hote, comic	...	as new	260
Tilting, military tournament	...	new	100
Modern pirates, sensational	..	good	500
Husbands beware, comic	...	good	255
Willie's vacation, comic	...	good	260
Sailor's lass, sensational	...	good	300
The sea by moonlight, toned	...	good	200
Jim the signalman's son	..	good	350
The truants, comic	...	good	650
A gem of a slavey, comic	..	good	500
Scene of the Moat Farm murder	...	new	150
His first camera, comic	..	good	265
Bad man of the west	.	good	660
Spot, the dog thief	...	good	435
Nursery rhymes	...	good	500
A cheap continental holiday	...	good	740
San Francisco	...	good	570
Bobbie's birthday, comic	..	fair	212
Dumb sagacity	..	fair	450
Military pushball	..	fair	150
National skating competition	...	good	100
Semi-final, football, 1908	...	as new	225
Making time fly	..	good	300
Cliff climbing	..	fair	430
Orphan bull pups	..	good	175
Captured by brigands, tinted	...	as new	910

No approval. Cash with order, postage extra.
Films for hire 15/- per 1,000 ft. per week. Send for list

THE ARTOGRAPH,
Central Film Exchange,
8, New Compton Street,
Charing Cross Road, W.C.

Telephone: **834** *City.*
Telegraphic Address: "Filmograph, London."

Dieppe Circuit, 1907—Pathe	...	857	5 16	0
Villain Still Pursues Her	...	800	8 6	8
Foul Play	.. ..	875	9 3	0
The Athletic American Girls		400	3 6	8
The cheekiest man on earth	...	275	2 5	0
Baby Competition	...	412	3 17	6
Bewitching Woman, tinted	...	595	5 18	6
Billy's on Fire	...	280	2 12	6
Black Witch, colored	...	330	4 7	0
Blue Beard, colored	...	740	8 11	0
Boar Hunt	...	676	6 7	0
Christmas Eve Night, colored		725	8 16	0
Drunkard in Spite of All	...	445	4 3	6
Britton's Promise, tinted	...	890	8 17	0
Go! Little Cabin Boy, colored		806	10 4	0
Cruel Joke	..	610	5 14	6
Doings of a Fool	...	428	4 0	6
Electrocuted	...	396	3 14	6
The Lonely Trappers	...	530	3 5	0
Don Juan	...	1088	24 0	0
Fatherhood and Drunkenness, tinted		510	5 1	6
The Vanished Seat	...	200	1 0	0
Flower of Youth, colored	...	346	4 15	0
Forsaken	...	560	5 5	0
Page Boy and the Baby	...	560	3 10	0
Funny Faces Competition	...	314	2 19	0
Gamble for a Woman	...	495	4 13	0
Uncle's Legacy	...	728	6 1	6
Haunted House	...	478	4 10	0
Hostage, colored	...	626	7	
Earthenware factory in Brittany		314	2	
Elixir of Strength	...	545	5	
Fashionable Paris	...	610	5	
Fortune	...	495	4	
Frog, colored	...	215	4	
Manners and Customs in Australia		510	4	
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Tunny Fisheries in Sicily	...	692	6	
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Bargee's Daughter	...	577	5	
In a Submarine, colored	...	528	7	
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Physician of the Castle	...	412	14	
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Adventuress, tinted	...	906	9	
Angel of the Village, colored		412	4	
Animated Portraits	...	346	3	
New way of Travelling, colored		362	7	
Pearl Fisher, colored	...	528	9	
Pleasant side of a Soldier's Life, tinted		676	6	
Pretty Typist	...	510	4	
Sentimental Thief, tinted	...	445	4	
Shipowner's Daughter, tinted		990	9	
Super's Debut	...	346	3	
Thief by Necessity	...	314	2	
Toula's Dream	...	330	3	
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At last then, I was on St. Kilda, and for interest it exceeded my expectations. Few people know that in Great Britain, the most civilized country in the world, there is a village where the inhabitants have never seen a road or a shop; where they have never looked upon a tree or a bush, and where the majority of the fourteen families have never seen a horse! And stranger still, a village where money is never needed and where the tax collector is unknown; and even more wonderful, a community where the women do the work and the men are the gossips! Such a place is St. Kilda, and for interest it is far and away the most remarkable spot I have seen during my many and varied travels in Birdland.

The natives have seen ordinary cameras before, but verily I believe, some of them thought my kinematograph was some infernal machine. The men were inquisitive, and crowded round and looked with open mouth and eyes at the strange box, on which the operator turned a handle, and instead of music proceeding from it, a strange continuous low growl was heard! On the other hand the women ran no risks, they simply fled, and peeped at the stranger with his weird machine through half-closed doors or cracked windows!

The village consists of a row of fourteen houses standing above the bay, but under the shelter of a great sloping hill rising to a height of thirteen hundred feet. Main Street, as this is called, is just a narrow footway, with large stones and rocks protruding from it, making it one of the roughest streets it would be possible to find anywhere. The men will collect in small groups at different points, and if it should be their intention to go out fishing, they will discuss the question from every conceivable standpoint for a whole day, then launch the boat on the morrow. The women are often seen going out with spades to dig turf, or carrying great loads of this on their backs. Both men and women go about with bare feet and all are clever climbers. As an instance of the hardiness of the women, the following true anecdote is interesting. Two years ago one of the oldest women on the island ascended the highest hill, and when at the top she stumbled, and rolled down the steep grass slope interspread with rocks, for a distance of eight-hundred feet. "But," I enquired, from my informant, "didn't she kill herself?" "Oh, no!" was the reply, "but she *nearly* broke one arm."

From the month of August until the end of the following May, St. Kilda is practically cut off from the outside world. During these months, if the natives require to send a message to a distant friend, it is despatched by the most remarkable mail in the world. A rough piece of wood is hewn out, and a large bladder is firmly attached to this. Then the letter is placed in a tin with a coin, this is securely fastened inside the wood and the whole is thrown into the sea, during a north-west wind, and it is left to the mercy of the waves. And, strange to say, ten out of every twelve of these letters reach their destination. Some are carried by the Gulf Stream to the north-west coast of Europe. Others are picked up in the Hebrides or on the west coast of Scotland.

St. Kilda is chiefly noted for its birds. The giant cliffs and wild rocky headlands, and rugged smaller islands, are tenanted by countless thousands of gannets, puffins, guillemots, petrels, and kittiwakes. The young of the fulmar petrel form the staple food of the islanders, and in the month of August these are collected. Their bodies are plucked, cleaned and then salted, and stored away in barrels. Every man, woman and child on the island have about three hundred birds allotted to them, and this is their chief food supply for a year. A strong smelling oil is also extracted from the birds and used for lighting purposes in the dark months of winter. The fulmar has the power of shooting this oil at its enemies and several of them made very good shots at myself and the camera, one energetic youngster quite smothered the bellows of my small bird camera.

The natives, who are magnificent climbers, and absolutely fearless on the cliffs, snare their birds in a curious fashion. A small horsehair noose is fastened at the end of a long bamboo rod, and this is deftly slipped over the head of the unsuspecting bird. This sport is certainly most exciting, and it combines, as it were, the sport of climbing, stalking, and fishing.

On landing on the famous bird rock known as Stac Lii, we had extreme difficulty in getting the kinematograph ashore, and a long rope had to be made fast to the rock and the boat, and the apparatus to a running noose passed along this. Climbing up the sides was even more difficult. We did, however, succeed in getting ourselves and the camera right to the top of the four hundred feet of perpendicular rock and were well rewarded for our trouble, and some interesting films were secured of the host of struggling Gannets on the great sloping top. The descent was even more difficult, but by roping ourselves together and carefully clinging on to small ledges—sometimes only an inch wide, with a gaping drop of three hundred feet beneath, and then shuffling along back downwards, while the friendly rope held us close to the cliff, and at last, with torn garments and tired limbs found ourselves only half way down. We rested there, on a shelf of rock, with a vast hoarde of struggling, squabbling sea-birds all around us and far far below, like a cockle shell bobbing on a vast pond, we could see our boat. "There's worse to come" said one of the natives as we once more made a start, "just round this corner there's a very dangerous place." I thought if the brave St. Kildans said it was risky it really must be a desperate place, and so it proved to be. Taking the cameras from our backs, and even any projecting things from our pockets, the leader climbed slowly forward. As he went along the desperate ledge I wondered if I should succeed in following him. At last he reached a place of safety. Then the ropes were again tested, securely fastened to my body and I crept forward and downwards, and afterwards the cameras were passed down on the same ropes. The hardest task came last, for the climber, left alone, had no rope to help him down, but eventually we reached the boat, and during our absence the heavy swell around the island had increased, and the boat could not approach the rocks, so we had to fasten a rope on the cliff, and again to the boat, and just gripping this with hands and feet slide down over the hissing breakers.

Space forbids me to say more about this marvellous group

Dispatching the St. Kilda Mail.

The Gannets of St. Kilda.

Bird Snarer Descending Cliff.

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CONEY ISLAND ILLUMINATED—Darkness gradually descends—Daylight fades—One by one the lights come out—a beautiful effect—Like a real Fairyland—One blaze of moving light—Like festoons of glittering diamonds.

"WHAT ARE THE WILD WAVES SAYING?"—'Si" now follows the Searchlight—Operator humors him—"Si" nearly topples off the tower—Such is his delight.

IN THE SURF—Two little tots come into view—Clothes tucked up—Hand in hand—Wading in the Ocean—No "kick" from them though.

TEACHING HER TO FLOAT—"Si" picks up a couple—Gent teaching the timid creature to swim—How she clings to him—How he "kicks" when the searchlight finds him—Starts for Operator—Next a lovely, lone lady, built like a model, fills the lense—"How 'Si' lingers"—But she objects and starts for the Tower.

THE "SANDMAN"—A big fellow is next discovered buried by his girl in the sand—Hates to be disturbed—Motions operator to turn off the light—No use—Another mad couple go for Operator.

ON THE OCEAN'S WAVE—"Si" almost paralysed—(An old man and young maid)—United in one long soul kiss—"Si's" mouth waters—They catch on—Break away—Start for Tower—And so from scene to scene.

OPERATOR "GETS HIS"—Up on Tower—Sudden invasion—"Si" dumbfounded—Crowd rush Operator—"Husky one" carries him off bodily—Rest follow—"Si" sees him taken to beach—Out in deep water—Soused repeatedly.

SUSPENDED ANIMATION—Last scene of all that ends "Si's" strange experience—Turns the searchlight himself and discovers his erstwhile friend hanging to a spile in the deepest water—Kicking like a crab and no help, while on the beach his victims stand and "laugh last."

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of islands, but those who are not privileged to visit them, may see, by means of the Kinematograph, the whole life of this strange people, who know nothing of the great world beyond the waves, and who in their turn are unknown by the world. As I left lonely sea-girt St. Kilda, and looked back on the great black rocks shrouded in a deep grey mist, with the sea-birds sailing dreamingly round and round, and later on reached civilization once more, I seemed to have stepped out of the dim and distant past into the wonders of a modern world.

Stereoscopic Projection.

Since first projected pictures became popular many efforts have been made to reproduce on the screen the marked effect of relief which is observed when viewing specially prepared photographs through a stereoscope. Such efforts have not been over successful, and the reasons for non-success may be arrived at in a brief survey of the conditions necessary before a projected image can give the same impression of solidity and relief as the real article which it represents.

When we look at an object, two images are formed, one on the retina of each eye; these two images are carried to the brain by the optic nerves and together form a third image, which is purely one of sensation and the resultant of the two first, and it is this third, or combination, image which gives us the sense of vision of the object, with dimensions and relief. If we wish to obtain this sensation by means of images of the object, instead of by the object itself (as we do in the case of a projected picture) it is necessary to produce on the retina of each eye the same image as would be produced by the object itself. This is what is done in the apparatus commonly known as a stereoscopic couple, in which each eye is required to observe a separate print. It is of interest to state the conditions under which the perspectives are to be observed.

It is not sufficient that each eye should see only the perspective image corresponding to it. It is further necessary that these images be seen at the same spot in order that they may be combined. In the case of direct vision, each eye does indeed see one perspective of the object and one only, but in this case the two perspectives are at the same spot, that is to say, the position occupied by the body in space. It is the necessity of showing at the same spot two perspectives, so that each eye only sees that intended for it, which complicates the question of stereoscopic projection and makes it so much more difficult than every day projection.

The two images differ in that if they be projected on any particular point of the screen so that homologous images of distant parts of the object coincide, it is observed that the two images do not perfectly coincide, but are the more divergent laterally, the nearer the object is to the observer. Helmholtz has defined this horizontal deviation as stereoscopic parallax. It follows that these images are not identical and cannot completely coincide, since they are two perspectives of the same object from different viewpoints. We may now glance at some of the methods by which it has been attempted to obtain the double condition necessary for obtaining on projection the sense of relief.

These may be roughly divided into two classes.

(1) Those in which two stereoecopic views are projected side by side and simultaneously on the screen.

(2) The method of superposed views, in which the two views are projected on the same part of the screen, one covering the other.

In order to succeed in showing at the same spot the two images projected on the screen side by side (as in class 1) a stereoscopic "transformer" is held before the eyes of the observer, which, as it were, pulls the two separate images together until the double condition of stereoscopic view is fulfilled.

In the case of method number two, which seems the most promising, the first condition (that the two images should be at the one point) is at once fulfilled, but from the fact that the images are superposed, a confused image results, each point on the screen being common simultaneously to each of the two images. It remains therefore to separate them, so that each eye sees separately and exclusively the one picture intended for it only. To attain this end, divers processes have been suggested, one series arising from intermittent and the other from continuous illumination.

The first of these methods is based on the durability of the luminous impression made by the picture on the retina of the eye. The two images, right and left, are projected alternately on the screen at very short intervals. Each spectator is furnished with a spying glass in which at each change of view a slide mechanically slips into position before the eye which it is not desired to use. Thus each eye receives in turn the separate impression intended for it, and the rapidity with which the views follow enables these impressions to combine to form a third impression, in relief, in the brain of the object shown.

When continuous illumination is employed two lanterns are used which project two separate series of views—the one coloured red and the other blue—on the same spot on the screen. The combined picture is viewed through glasses in which one glass is red and the other blue—the colours being identical with these of the projected pictures. The method of separating the images will now be easily grasped—the blue glass presents the red image to the retina of the eye behind it as black and the red presents the blue image in the same way; each eye receiving the separate image necessary to solidity in the resultant combined image in the brain.

Quite recently M. Verain of the Medical Faculty of Nancy, France, has introduced a modification of this apparatus in which a single lantern may be utilised.

(To be continued.)

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Leaving out of the question the comedy and picture value in the latest production, TALES THE SEARCHLIGHT TOLD, the panoramic bird's-eye view and illumination at night make this film unique. It gives us a picture of Coney Island—that great pleasure ground of the New Yorker—and places before us the experiences of a farmer on a round of sight-seeing. We are introduced during the daylight to the numerous diversions operated to draw money from the pleasure-seeker, and, as darkness descends, the process of lighting up is splendidly arranged. From the post of observation our farmer friend follows the searchlight, and being humoured by the operator, cuts some funny antics as a result of his observations. As a result the unexpected happens, and the observation tower is invaded by indignant visitors. These mob the searchlight operator and punish him by dipping him repeatedly in the sea, where he is discovered by his whilom friend the farmer, who tries his hand at operating the light.

Other films of recent issue calling for notice are Fly Paper, Love will Find a Way, Pioneers Crossing the Plains in '49, The Little Coxswain of the Varsity Eight, The Boston Tea Party, The Face on the Bar-room Floor, A Dumb Hero, and Romance of a War Nurse.

WILLIAMSON, DRESSLER & Co.

If you require sensation and strong drama to counteract your humorous films, you cannot do better this week than obtain Williamson's latest Selig film, A MAN IN OVERALLS. It is one of the most powerful and breath-holding productions we have lately seen, besides having splendid realism introduced by clever acting in excellent scenery. The story is told in 680 feet and starts with a quarrel between the foreman of a timber yard and one of his men in overalls. The latter is discovered by the foreman embracing the lady typewriter in the wood yard. Both are apparently in love with the same girl; blows are exchanged and the foreman gets the worst of it, whilst the youngster goes home and there is, shortly after, a happy wedding breakfast, at which his health is proposed. Suddenly, the door is burst open by the foreman and his associates, who are the worse for drink. We next have a clever scene in which the young man is reporting the affray to the proprietor of the establishment. The foreman is sent for and in his heat attempts to come to blows with the hero of the story. He is discharged by his employer and the next scene brings us to a meeting of the men, who prepare a manifesto informing their employer that unless he reinstates the foreman and discharges the man in overalls they will come out on strike. This he refuses to do, and the next chapter, which is the strongest, portrays the brutal revenge of the villain. We have a splendid representation of the saw mill, planks being moved automatically through the saw; the men disappear and the new foreman, who is our hero, is left alone, when suddenly several of the conspirators burst in upon him, stun him, and tie him to the moving bed of the saw. This gradually carries his body almost to the circular saw edge, when suddenly the typewriter happens to be passing one of the windows and seeing his life in danger, breaks through and saves him. Her screams bring back a good number of the employees, who chase the culprits through the wood yards and through other effective settings. We are next shown the furnaces, and the two would-be assassins are brought in, the intention being to cast them into the furnace. At the critical moment our hero rushes in in time to save their lives. He is made a partner in the firm and a very happy ending is achieved to what at certain points looked like a very tragic story.

HEPWORTH MANUFACTURING Co.

The Hepworth Co. introduce some novel effects in the course of one of their subjects for the current week entitled, THE PHOTOGRAPHER'S FLIRTATION. A young married woman of bewitching appearance informs her husband as he leaves for business in the morning that she intends sitting at a studio near by for her photograph. After he has departed she puts on her hat and goes out. At the photographer's, after the ordinary sitting, the photographer begins paying compliments, and requests her to pose for him in a certain costume which he brings to her notice. The girl, quite pleased with the man's attention, consents, and taking the things into a dressing-room, soon comes out with them on and walks to the stand. The man arranges the folds to his satisfaction and takes a number of negatives. He then compliments the girl and commences to make love in earnest. The flighty young woman responds to his advances and they commence canoodling in lover-like style. A sub-title, DEVELOPMENTS, is then thrown on the screen. The photographer leads her into his dark room, and sitting at a table they kiss and embrace while the negatives are developing. The husband, when he returns home, is annoyed to find his wife still absent.

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A mischievous boy places his roller skates on the feet of his sleeping father. When the latter awakes he cannot understand why he cannot keep his feet, and a delightfully humorous scene follows as he falls again and again, bringing much of the furniture to the floor. 246 ft.

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'Twixt Love and Duty.

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Two lovers part after a jealous quarrel: the young man leaves home and becomes a Western ranchman—an Indian maiden risks her life to save him, and becomes his wife. His former sweetheart longs for him, goes West, comes upon him in his new home—is heartbroken to find another occupying the place she should have had and despondently leaves for her home.

Length 620 ft. **Code "Lovedu."**

John's New Suit:

Or, Why he didn't go to Church.

Copyright, 1908, by The Vitagraph Company of America.

John, a mechanic, dresses for church in a very loud suit of clothes. Spills coffee on it, changes to another suit which is soiled by the scrub woman—after several similar experiences gets to church, his coat in a blaze from a lighted pipe thoughtlessly placed in his pocket.

Length 510 ft. **Code "Jonsui."**

SELLING AGENTS:—Spain, Barcelona; Hungary, Badapest; Italy, Turin; Argentine Republic Buenos Ayres; Germany, Berlin and Hamburg; Denmark Copenhagen.

Note Change of Address:

Telephone 14277 Central.

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Telegrams: "VITGRAF, LONDON."

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NEW YORK: 116, CHICAGO: 169, Randolph St. PARIS 15, Rue St. C cile.

Snatching his hat up he is out again in a few moments, and entering the studio he begins to look round for signs of his wife. He discovers her dress and hat on a chair and falls back in astonishment. Rushing to the dark-room door he tries to open it but finds it locked. Glancing round for an implement he spies an axe which he quickly seizes, and hacks the door down furiously. The guilty pair are caught and jump from their seats as he enters. Throwing his wife aside he seizes the photographer, slings him on the table and punishes him severely, then, seizing the pipe that supplies the water to the sink thoroughly drenches both of them.

Hepworth's are also responsible for a breezy love-story entitled A THOUGHTLESS BEAUTY. In this picture a young girl, at the seaside, is being coerced by her father to marry an old gentleman, his particular chum. The girl does not find the suitor to her liking and dashes off to her own lover. The young man determines upon reprisals, and, obtaining the help of friends, unfolds a little scheme which is at once put into action. They seize and bind the two old men and tie them to one of the pier standards, which they know will soon be covered with water. Their next exploit is to obtain the assistance of a clergyman, who is forced into the plot. As the tide rises well up to the necks of the prisoners the clergyman is rowed out in one boat and the couple and their assistants in another, and, quite close to the exasperated and nearly drowning men they pledge their troth.

URBAN ECLIPSE-RADIOS

Quite a bewildering wealth of subjects awaits the inspection of buyers at Urbanora House this week, the Urban Co. issuing some dozen subjects, all of which should prove excellent pullers of one or other section of the public. In this long list there are two subjects primarily educational in character, but one of which, at least, would prove a considerable draw if included in an entertainment programme. This is THE PUFF ADDER, the most daring subject we remember ever to have seen in a film. An allusion is made in another column to the dangers incidental to securing the picture. A puff adder, one of the most venomous of reptiles, is seen being turned out of its basket. Its keeper proceeds to tease it, until it is in a very fury, and anxious to find something into which to plunge its poison fangs. The animal is held fast by a ring round its neck and a small china cup is held at its head. The view is a very large one and the snake is seen to viciously grasp the jar in its jaws, the poison from its fangs being caught in the jar. Afterwards the reptile's mouth is held open with two sticks, the fangs being clearly shown.

The second Urbanora educational subject also deals with a snake, in this case a 12 feet Python, which has been photographed in an enclosure with three rabbits. The latter betray absolutely no fear of the snake, climbing over and sniffing its body, but after surveying its prey for some time the python strikes, twining itself round one of the rabbits and crushing it to death, afterwards bolting the carcase whole. This is not a subject suitable for projection before an ordinary audience but scientifically it should prove of value.

An Urban film which we had the opportunity of inspecting this week MOSCOW UNDER WATER, is well worth the showman's attention. The low lying quarters of Moscow are periodically flooded after the heavy spring rains, and the film gives one a vivid idea of the queer sights which are to be seen in the streets at these periods. Carriages are seen in the water up to the axle, many boats are met with and at certain cross streets the stream is seen to be so strong that men are swept off their feet and forced to swim.

Of particular interest are two Urban films, illustrating the operations of the Territorial forces on Salisbury Plain. The first of these deals with the Infantry, an interesting panorama of the camp opening the subject, followed by views of the men raising and setting tents and carrying their kits inside. Next come early morning scenes. Reveille is sounded, and the men tumble out of the tents and are to be seen washing in buckets and shaving hurriedly for the morning inspection, an interesting view of which follows. Next we get a glimpse of the camp kitchen; the cooks of the various messes carrying off their supplies in different directions. These preliminaries over, the serious day's work is begun and we are first afforded a glimpse at the operation of bridge building by a party of engineers. Pontoons are carried to, and floated in, the river, girders are laid between the pontoons and the shore, and planks laid down, and a few minutes after the operation was begun a regiment is marching over the bridge. Views of a sham fight in progress complete the film. The signalling sections are seen at work with a heliograph and then the incidents of the advance are pictured, the men advance in sections by dashes, then fall on hands and knees to avoid the fire, the guns at last being run forward and brought into action.

The Cavalry section opens with views of the grooming and watering of horses in camp, the animals being then harnessed and made to lie down, rising with their riders in the saddle. Riderless horses are then seen clearing fences and other obstacles, including a table fully prepared with cloth and dishes as for a meal. Interesting views are also given of a competition in which riders attempt to lean from their horse and pick up a handkerchief from the ground at full gallop. This subject has also an interesting conclusion—batteries of artillery galloping into action, the heavy guns then being fired.

LAKE MAGGIORE is a panorama from a steamer on this most beautiful expanse of water, and it is an undeniably charming picture which in places reaches stereoscopic quality. The banks of the lake are covered with large villas, most of them painted white, and small towns of white houses are also seen at intervals, forming a charming picture as they contrast with the timber clad hills behind, and the dark shadows on the surface of the lake. Occasionally a wider view is obtained of the lake and its surrounding mountains, and tinting adds to the effect of the views.

A topical film of the Urban Co. illustrates the Motor Boat Race from Paris to the Sea. A film of excellent photographic quality throughout opens at the French capital, where the boats are seen set-

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ting out at a terrific speed, their bows quite out of the water in many cases and a wave being thrown up at either side of the boat. Glimpses of the race at various spots follow, many of the boats turning before the camera. An interesting view has also been secured from a vessel travelling in front of the racing craft. The finish has also been successfully photographed.

NORDISK FILMS CO

The Nordisk Films Co. this week issue the subject which won them the Gold Medal and First Prize at the recent International Kinematograph Exhibition at Hamburg—A BEAR HUNT IN RUSSIA is the title and it will, we believe, be the general opinion that the recognition extended to the subject by the exhibition authorities was well deserved. Obviously hunting pictures can only be secured by overcoming great difficulties – which are almost insurmountable when a bear is the quarry, as the chase takes place almost entirely in densely wooded country where the light is very bad for photography. Notwithstanding these drawbacks the firm has succeeded in securing a record which is photographically excellent besides being full of exciting incidents. We begin with a view of the sportsmen setting out in trojas, following scenes show them stalking a bear through the thick trees, and clear glimpses are obtained of the animal itself, which is at last bowled over by a good shot. Several other animals are discovered and instantly accounted for, one of the encounters being particularly interesting and exciting. The huge beast rolls slowly along directly towards the camera, and though shot is not despatched until the huntsmen fall on him with axes and spears. Altogether five bears are slain and an interesting conclusion to the subject shows the carcases being loaded on to sleighs and carried through the wood, a path being made by a man going on ahead with an axe and felling the smaller trees.

ON ROLLER SKATES, a shorter subject from this firm, is one of the most ludicrous pictures we have seen this long time. and though of extremely moderate length, contains more humour than many much longer subjects. The scene is a nicely furnished sitting room and in an armchair a man in evening dress is sitting asleep. His young son enters, and decides to play a practical joke –brings his roller skates and straps them on to his father's feet. A little later a maid enters with a tray, bearing a cup of coffee, and the sleeper starts to his feet hurriedly, with the natural result that his feet shoot from under him and he falls heavily on his back with the tea trays and dishes on top of him. Still only half awake, he tries to struggle to his feet again, and falls again and again, each time rising to a greater degree of anger, only to once more go down, until the room is strewn with smashed furniture and the noise brings in another member of the household, who, after vainly trying to remedy matters, goes off for a doctor to cure his friend's fit. The latter points out the true cause of the trouble and the skates are removed, and the boy called in and suitably dealt with.

Star Film Trading Co.

As is usual with the Mélies films, the two issued this week by the above firm have a "magic" flavour. SATAN IN PRISON is a typical Mélies film and admirably illustrates the firm's resources in the way of providing uncanny effects. The fiend, in human shape. of course, has for some reason or other, been committed to prison. Finding himself thrust into a dark cell he sets about making it more comfortable. A magically produced hat box in its turn yields a cheerful fire, then a table, chairs, mirror, clock, candlesticks, pictures, etc., until the chamber has an extremely comfortable appearance. Only one thing is wanted—the table is set for two, and the fiend still lacks a genial companion. This, however, he quickly produces. From the invaluable hat box he takes a lady's dress and hat, which he places on a chair, and in a few seconds they are filled by a delightful young lady. The entertainment is proceeding merrily when a warder enters, and, frightened by what he sees, goes off for his companions. When the latter make their appearance, however, the fiend works his final trick and disappears entirely with all the articles he has produced.

IN OH, THAT BAND! the trick element does not make its appearance until the last scene. The opening shows us a house porter, who is annoyed by a German band which persists in performing in front of his door. He quickly gets into an altercation with the musicians, who pull him into the street, put him under the pump, and finally cover him completely with a pile of furniture. The victim's wife brings the police and a chase ensues, in the course of which a policemen is killed by part of a wall falling on him in an old building in which the quarry has taken refuge. The corpse is laid out with a white cloth over it, and an amusing conclusion shows the cloth lifting the body into the air by its own volition and floating out of the picture, followed by the mourners, with the German band playing an appropriate air.

Walter Tyler, Ltd.

Messrs. Walter Tyler are now among the most prolific of English film producing firms and this week as usual there are three subjects waiting the exhibitor's inspection. Of these two are of Messrs. Tyler's own manufacture and the other an Eclair film. The latter is entitled THE MAGIC SACK and combines mystery with humour. Briefly, a tramp, obviously possessed with a lofty idea of his own importance, not at all diminished by his ragged clothes, hides a child in a sack which he carries and causes her to vanish, afterwards striking several of his pursuers with the sack with the same result. The inevitable chase ends by the tramp himself entering the sack and disappearing, but he shows up again in time to be dragged to the police station, where he produces from the sack all those previously caused to vanish through its instrumentality.

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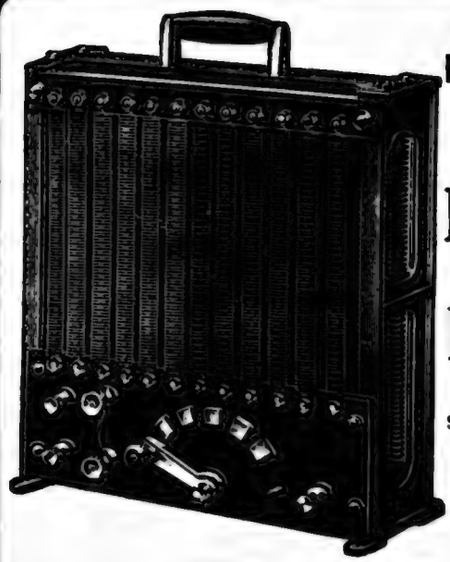

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THE GLADIATOR'S AFFIANCED BRIDE, another of Messrs. Tyler's subjects, tells a love story of ancient Rome. The promised wife of a gladiator is annoyed by the attentions of one of his companions and a duel ensues between the two men—one armed with a sword and shield and clad in armour, the other carrying only a trident and net. The latter, (the girl's lover) is successful after a very well represented combat.

IN VENGEANCE IS MINE Messrs. Tyler have succeeded in inventing a story of great dramatic quality, and particularly well suited to living picture representation. A blacksmith's wife is annoyed by the approaches of an old flame, while carrying her husband's lunch to his workplace. She angrily repulses the man's attentions, but later he comes to the cottage when she is alone, and a quarrel occurs ending in the woman being killed by a blow from a walking stick. The little daughter takes the news to her father, who follows and overtakes the villain, and carrying him to the smithy, binds him to a plank and is about to put out his eyes with a hot iron when a lightning flash descends and takes the vengeance from his hands by killing the murderer.

PATHÉ FRÈRES

A striking novelty is the film issued by Pathé's this week giving VIEWS OF PARIS FROM A HEIGHT OF 2,600 FEET. Beginning with the rising of the balloon at the signal "Let go," we see in succession the Place de la Concorde, Alexander III. Bridge, the Champ de Mars and Eiffel Tower, the Seine at Point-du-Jour, and the Cycle Track at the Parc des Princes, the landing also being illustrated.

THE RIVAL CABBIES is a comic film which illustrates a violent argument between a Parisian male cabby and a "cabwoman," who desires him to accept her as a fare. The male expresses his opinion of what he considers unfair competition in no uncertain terms, and the police have to be called in, but eventually the beauty of the lady driver has its effect, and cabby capitulates.

A ROMAN IDYLL is another Pathé subject. Saphora, the proud and beautiful daughter of one of the most ancient families of Rome, has fallen in love with a plebeian, Marcus Petrus, who is renowned for his strength and beauty. Marcus is engaged to Lydie, a girl of his own class, and Saphora, learning the secret of her failure, thinks of a plan by which she can bring him to her feet. One day, Lydie is going to fetch water, when Saphora has her taken by her slaves, and thrown into a dungeon. A kindly slave has pity on her, and Marcus having been informed by him of the whereabouts of his sweetheart, comes and sets her free, after which he inflicts on Saphora the treatment she had been so near meting out to her young victim

THE WORRIES OF KING SLAP-ON-THE-HEAD, is another Pathé comic film in which our sympathies are engaged on behalf of a king who has offended the magicians by refusing his daughter's hand to the son of one of their number. To bring him to his senses they decree a daily flogging at all times and places, administered by an invisible hand, and after a course of this kind of treatment, the king alters his mind and consents to the wedding.

THE GAUMONT CO.

This company announce the issue of the series entitled "OUR INDIAN EMPIRE," which was foreshadowed last week. The series in its entirety forms a most interesting picture of the great cities of the dependency, its industries and markets, the customs of its many tribes, etc. The large number of pictures included in the series may be obtained separately if desired.

Gaumont's never fail in providing either humorous or dramatic subjects. Under the former category comes "THE DOG'S REVENGE," in which a mother and child alight from a light cart drawn by a large dog and enter their house, leaving it in the street, where it is quickly espied by a rough-looking man dragging a heavy barrow. This character hastens to transfer the dog to the shaft of his own vehicle, in which he seats himself and forces the dog to pull him up hill. The animal resents the illtreatment meted out to him and resolutely tries to bring about a disaster, and the tramp has a series of narrow escapes, finally finding himself before the house of the dog's mistress once more in a highly exhausted state, where he is seized and belaboured by the real owners of the animal. A pretty conclusion presents a close view of the dog and child.

In the dramatic field, the chief Gaumont film is THE TRAITOR. The only son of a poor couple, living in the country, is seen leaving home for barracks. On the way he falls in with two men who ply him with drink and elicit a promise that he will obtain some valuable plans of government fortifications for them. This the soldier is seen doing in subsequent scenes, and with his booty deserts and makes his way to the frontier, stopping at his own house on the way to obtain some of his possessions. Here he is seen and followed by his old father, who accosts his son and succeeds in obtaining the plans from him, before a sentry sees them and, firing, brings the young man to the earth dead.

WHEN THE WIFE'S AWAY is the story of a much married man, who is left in the charge of father and mother-in-law during his wife's absence. He makes many unsuccessful attempts to get out, but even when he succeeds, is dragged from the cafe in which he is playing cards. The wife returns while hubby has at last succeeded in escaping in the servant's clothes, and is pacified by the present of a new hat.

VITAGRAPH COMPANY OF AMERICA

The Vitagraph Co. continue to issue well conceived and cleverly staged dramas of modern society, in which direction they have recently had a great deal of success This week's issue on these lines bears the title 'TWIXT LOVE AND DUTY, and reveals how a young couple, who have newly become betrothed, are parted through the rash action of the girl, who, just to tease her lover, flirts with another man at a reception they attend together. The man takes the matter more seriously than the girl intended and the small breach becomes a very

serious quarrel, the engagement ring is returned, and the man, in despair, goes West. There he has various adventures and we follow him to a gaming saloon, where a quarrel arises from an accusation of cheating made by the hero. The accused man draws his revolver and fires, but the bullet is received by an Indian girl, who has previously evinced affection for the hero and now steps before him. The inevitable result is that the girl is taken to the man's cabin and on recovery, in gratitude he makes her his wife. The scene then changes

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to the heroine at home—two years later. She thinks of her lover with affection, and at last determines to go out to him. The last scene shows her entering his cabin, but when she announces her intention of staying, the man draws back a curtain, shows her an infant sleeping there and tells her that the mother will soon be back, and at this the girl realises that she has lost happiness through her own folly, and turns and leaves the cabin.

In JOHN'S NEW SUIT we see the mishaps which befall a mechanic, who has arrayed himself in a very loud-looking suit, fancy vest, very high collar, spats, etc. At breakfast he spills coffee over his clothes, and has to make a partial change. Just as the party are about to start, a grease spot is found on the coat and John left behind to remove it with naphtha. He does so, but carelessly dropping a match, the coat is thoroughly spoiled. He puts on another and rushes out of the house, but is again disconcerted, a char-woman throwing a pail of dirty water over him. He determins to proceed and catches up with his family, but a final trial is in store. He has carelessly placed his lighted pipe in his pocket and is soon blazing and some friendly passers by drench him with water and finally duck him thoroughly in a horse-trough.

CRICKS & MARTIN

We journeyed to Mitcham to see the first "run thro'" of what is described as "the most marvellous display of animal intelligence ever filmed." It was worth the journey, and such a journey, for Messrs. Cricks & Martin's works are fixed at a distance from Cecil Court in a twenty-five acre estate, where the showmen cease from troubling and the newsmen are at rest. One however rested while this subject which is called THE GUARDIAN OF THE BANK was projected by Mr. Martin.

The story is as follows:—A bank manager returns to his office somewhat late in the evening leading his bull-dog. The caretaker hands him a letter and draws attention to some bags of gold left in his desk by the cashier to be put in the safe. After doing so and dismissing the caretaker he sits down with the newspaper for a quiet read and falls asleep. On the outside of the building a bank breaker is seen selecting the best place to effect an entrance and eventually decides on the window opening into the manager's room. Silently forcing the window he enters the room and finding the manager asleep, promptly chloroforms him, and securing his keys takes from the safe two bags of gold and places them in a hand-bag.

He is interrupted by the caretaker but silences him after a desperate struggle. He then hears sounds outside the door and draws his revolver to shoot the intruder when, to his horror, the bull-dog springs at him and a fight ensues, the dog disarming the thief, who eventually escapes. Dropping from the window he takes to his heels followed by the dog; running along the road he boards a tramcar but is followed to the roof by the dog; climbing up the trolley pole he is hauled down by the faithful dog and scampers off the car, knocking down an old woman in his headlong flight. He out-distances the dog over several fields, but becoming exhausted and seeing the dog still following him he knocks a workman off his ladder and ascends to the roof of a house, feeling sure he has now shaken off his relentless pursuer. The dog however climbs the ladder, and in desperation the thief drops down a chimney into a room and out of the window. The dog however is after him and pursues him through a river, eventually capturing him on the opposite bank and giving him a severe mauling, takes the bag in its mouth and leaves the man insensible on the ground. Returning to the bank the dog jumps in at the window just as the manager has revived and discovered his loss, which he is discussing with the police who have been called in. Taking the bag from the animal's mouth the manager is delighted to find the contents of the bags of gold intact and replaces them in the safe. The dog now leads them to the thief, who has just recovered and a terrific combat insues, a running fight between the dog and the man being continued along the trunk of a fallen tree where the thief is eventually caught and taken off by the police. The film (570 feet) is brimming with incident and unique situations, and the burglar enters into the fray regardless of consequences, in fact one wonders if after some of the falls he will come to life again. The dog, however, is the attraction. "Regent Street Rajah" is his name, and he is deservedly a well known prize winner. The zealous way he "goes for" the cracksman, the manner he ascends the ladder, jumps through the window with the robber's bag of plunder and his other acts will make him a pet with any audience who see him.

WALTURDAW CO. LTD.

Great interest was felt in many quarters in the first football match of the season at Tottenhman, when the local Hotspurs played their first English League match. They were opposed by Wolverhampton Wanderers, the holders of the English Cup, and beat them soundly by 3-1 after what is generally described as one of the finest displays ever seen on the ground. The Walturdaw Co., have been successful in securing a fully comphrensive film of this match, in which the magnificent combination of the Hotspur both in attack and defence is clearly shown. The film is indeed a capital record of the whole contest, from the time when the players enter the field until the final whistle, and the quality, considering the weather, is very good. It should prove a draw in football centres.

Walturdaw's also showed us a comic entitled ONLY A DART, in the first scene of which a youngster is seen being instructed in the use of an air-gun—a new present—by his doting pa and ma. When the latter have left the room the boy plants darts in the faces of the family portraits, and as the maid-servant enters strikes her in the face with another. An uproar ensues, in the course of which the boy escapes into the street, scores another hit at the expense of a workman who is bending down by the roadside, pinks a coster's wife, causing her to fall from her barrow, and, now followed by a large crowd, comes across a bishop who is bowing deeply to a young lady. The opportunity is too good to be missed, and the venerable prelate's bald pate becomes decorated with a dart, which is removed by a workman in an amusing scene. A little farther on a well-dressed gentleman is asking the way way from a policeman, and after receiving instructions, turns away to light a cigarette. A milkman in turn approaches the policeman for information, and the boy making his appearance at this stage fires at and punctures his can, with the result that a stream of milk pours on to the swell's trousers. The three join in the chase, and the boy is at last run to earth and dragged to court. A very well staged last scene shows the magistrate holding out a mask in order that the boy may show how he uses the gun. The imp fires at the magistrate's face and plants a dart there, and is then hurriedly laid on the clerk's table and chastised with an umbrella.

Urbanora as a Life Saver.

According to a telegram from Geneva to the *Daily Mail* of August 28th, Mr. Ormiston Smith, the well-known English climber (who has for years been associated with the Charles Urban Trading Co., Ltd.,) with four Grindelwald guides, ascended the Jungfrau in order to secure a further Urban series of pictures. On approaching the summit, he was astonished to find four young German Alpinists, including two women, in holes dug in the ice. They were greatly exhausted and frozen, their hands and feet being like blocks of ice. The Germans explained that, having lost their way in a fog, they had been stranded, without food, for forty-eight hours. Though a young man, Mr. Ormiston Smith is an expert and an authority by virtue of his experiences in securing previous popular series of Urban pictures on the Wetterhorn, Jungfrau, the Matterhorn, the Dolomites and other heights, and knew exactly what to do under the circumstances. After giving the victims the contents of his haversack, he and his guides rubbed them to restore circulation and assisted the party to the Concordia hut, where they received attention. Two days later they were able to descend to Grindelwald, when a doctor stated that a few hours more of exposure would have proved fatal to all the tourists. They are still under treatment. The Urban Alpine series secured by Mr. Ormiston Smith have always been classed amongst the very best pictures secured by the kinematograph, but the coming production will now possess an added interest and value.

WALTER TYLER, LTD.

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VENGEANCE IS MINE.

The blacksmith's wife meets an old flame while, accompanied by her little daughter, she is taking lunch to her husband's workshop. He attempts familiarities which she angrily resents, and after delivering the food she returns with the child. The latter wanders out by herself, and the villain makes an unsuccessful attempt to gain her good graces, afterwards going to the blacksmith's house and finding his wife alone A quarrel occurs, ending in the woman being felled to the ground with a walking stick. The body is discovered by the child, who brings her father. He, heartbroken at the loss of his wife, decides to avenge her, catches the murderer and ties him down in his forge intending to put out his eyes with hot irons. At this stage a flash of lightning strikes the murderer dead, saving the blacksmith from the crime of murder.

Length 530 ft. **Price £13 5 0 (less 33⅓ per cent.)** **Code Word "Vengeance."**

THE MAGIC SACK (ECLAIR FILM).

A tramp with a remarkably lofty air, but ragged clothes, leans against a dwelling house door and rings the bell loudly. A maid and little girl come out and refuse alms, the girl throwing stones at the vagrant. Later he meets the youngster alone and hides her in a sack he carries. The act is witnessed by some women working in a field, who summon the police. A chase ensues in the course of which a number of the persuers are caused to vanish by a blow with the wonderful sack, the tramp at last entering the sack, and himself vanishing; but appearing again, is caught and brought before a magistrate, when he produces the people he has previously vanished.

Length 434 ft. **Price £10 17 0 (less 33⅓ per cent.)** **Code Word "Sack."**

THE GLADIATOR'S AFFIANCED BRIDE.

A film of splendid quality which illustrates an extremely realistic combat in the old Roman style between two gladiators, armed respectively with sword and shield and trident and net. An interesting love story give additional interest.

Length 410 ft. **Price £10 5 0 (less 33⅓ per cent.)** **Colouring 7/6 extra, net.** **Code Word "Gladiator."**

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TYLER'S Weekly Clearance List of Films. Great bargains free on receipt of post card. **Walter Tyler, Ltd.,** 48, Waterloo Road, London, S.E.

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WANTED, Second-hand Comic Slides, must be cheap and good condition.—J.C., Box 177, WEEKLY OFFICE, Tottenham St., London, W.

MISCELLANEOUS.

BIOSCOPE, GLASGOW is the Telegraphic Address of the GAUMONT SCOTTISH FILM BUREAU, 142 Trongate, Glasgow, where every trade requisite is always in stock, for Sale or Hire. First-class programmes a speciality.

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The Week with the Showmen.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings

At the Assembly Rooms, Woolwich, the films include Revenge, Clog Making in Brittany, Artist's Inheritance, The Gambler, Saved by a Newsboy, and a Quiet Inn.

The three picture houses of Newcastle—the Imperial, Tivoli, and Star—have all been playing to crowded houses since their first opening, and the latter is now the recognised resort of a large proportion of the public. Last week's feature film was The Organ Grinder's Daughter.

Mr. Pringle is as popular in Bristol as in the other towns in which his many enterprises are situated, and the pictures shown at the Colston Hall, last week, which include Romeo and Juliet, Quebec Pageant, Wigan Disaster and Marathon Race, were very much to the taste of the large audiences which assembled.

Mr. Sidney Carter has had a very long run at the St. James' Hall, Harrogate, but the interest in his entertainment shows no sign of diminishing, and every effort is made to keep a high standard in the programmes. Last week's included The Sword Swallower, Chain Making, and Marathon Race, among many others.

Pringle's Picture Palace, Glasgow, has experienced good patronage right from its opening and by a judicious blend of pictures and variety the management are doing their best to maintain this desirable state of affairs. Among last week's subjects were The Gentleman Burglar, Squawman's Daughter, and Wigan Colliery Disaster, and among the artistes were Tom White's Arabs and Daisy Dashwood.

The New Hippodrome, Barrow-in-Furness, under the management of Mr. Ralph D. Fenton, is showing for the current week The Poor Officer, Gipsy's Daughter, Unusual Cooking, The Braggart, There's a Smell of Fire Here, In Time of Rebellion, The Model, Poetical Serenade, Napoleon and the English Sailor, Baby's Playmate, and An Attractive Catch.

Black's Picture Hall is rapidly becoming one of the most popular living picture resorts in the north. Good programmes are the rule, the most recent including The Marathon Race, Franco-British Exhibition, Drama in Tyrol, Tommy's Trip to Morocco, Involuntary Farman, Explosive Calf, Harmless Lunatic, The Reprieve, The Pardon, and A Visit to Stockholm

The Scottish Animated Pictures and Concert Company visited Lonmay, Aberdeen, last week and gave a splendid exhibition. The pictures, which were excellent and clear and entirely new, were shown to the best advantage under the management of Mr. Ben Mollison, operator. The pictures included The Animated Paperhanger The Poor Tutor, Daring Cavalry Manœuvres, The Aeronauts, Orange Peel, and Catch the Kid. Pianoforte selections were played by Miss Ethel Reeves, who also played the accompaniments.

The Albert Hall, Derby, has been well filled during the visit of the World in Motion Pictures. Last week's programme featured a film of the Marathon Race and other subjects shown were Naval Attack on Portsmouth, Three Girls and a Bull, Magnetic Removal, and Pneumatic Policeman. The management of the hall have made use of a device frequently recommended in our pages to attract visitors to the hall. Snapshots have been taken in the streets of the town and lantern slides made and half-a-crown is offered to any member of the audience who recognises himself on the screen.

"The Picture House," Public Hall, Patricroft, after extensive alterations and decorations, has been re-opened twice nightly by the Continental Picture Co , who are giving an entertainment including all the latest and best animated pictures. An electric transformer has been specially fitted, which greatly reduces the cost of the electricity. Great improvements have been made with the lighting of the building, and the operator can turn on the lights immediately. During the latter part of last season this place of amusement became very popular, and now that it has been specially adapted for pictures it should be freely patronised.

Mr. Erskine Mayne has just sent the book of programs of his entertainments for the season. It is full of good things and shows that he fully understands the art of catering. Judging by the splendid house which gathered at St. Mary's Hall, last Saturday, the kinematograph continues to hold the North of Ireland audiences more than any othe form of entertainment.

The kinematograph pictures at St. George's Hall, Belfast, have caught on at once. The programmes have been well selected, comics, dramatics and travels, being judiciously blended. The Legend of the Ghost was voted the great success of the bill, the colouring making a strong impression, and others which appealed particularly to the audiences were The Apple of Discord, and Physician of the Castle. An excellent orchestra played suitable music while the pictures were being shown.

The Picture show which has now for some time past been presented in High Street, Wallsend, by Mr. T. F. McDonald, has become a household word in the town and will shortly move into newer and more commodious premises. The programme for the currrent week helps to explain the grip the entertainment has upon the local public, the films one and all being of a high standard and including such headliners as Our Indian Empire, Man in the Box, Over the Hills to the Poorhouse, A Day of Robberies, Midnight Surprise, Odd Pair of Limbs, Jane Shore, Baby's Aerial Flight and Dieppe Motor Race.

The Royal Canadian Life Motion Pictures are putting in a season at the Temperance Hall, Oldham, and in the course of an interesting letter the manager informs us that they have had to turn people away from twelve of the fourteen shows given weekly. This gratifying result has been brought about by great care both in selecting films and billing them afterwards. A sample poster sent has Still Worthy of the Name as headliner, but the film has been re-christened Saving His Honour, and an interesting synopsis printed beneath the title. Other films are A Noble Jester, Duel with Dynamite, The Story the Boots Told, Plumber and the Lunatics, and The Escape from Sing Sing.

West's Pictures, Bournemouth.—It is pleasant to chronicle that whilst Mr. T. J. West's enterprises in Australia and New Zealand are flourishing, his name is worthily upheld in the mother country by the excellent exhibition at the Shaftesbury Hall, under the direction of Mr. T. W. Kingston. Accustomed as Mr. West is to successful seasons here, it looks as if the present one will create a record, and we understand that his usual three months' stand will be considerably extended. This is the result of up-to-date management with a constant change of subjects, always of the very best quality. The new comedy films added this week are The Hypnotic Policeman, Studies in Black and White and An Attractive Catch. The very up-to-date method of Mr. West is shown by an interesting series of pictures taken at the pit's mouth, illustrating the recent Wigan Colliery disaster. Artistic, and at the same time, popular interludes are provided by the Misses Annette and Jean Coutts, the famous Scottish Troubadours, and Master Reginald Stuart Welch, the latest addition to the ranks of boy pianists.

Judge and Mermaid.

The belated result of the injunction by Mr. Harry Relph ("Little Tich") against the London Animated Picture Company from "billing" him in such a way as to lead the public to believe he was appearing personally at their kinematograph entertainments was given on Thursday. Mr. Justice Eve mentioned that he was at a fair on Saturday and went to see a mermaid, which was represented to be half a lady and half a fish. The thing he saw was stuffed, with the head of a monkey and the tail of a fish. He had paid twopence, and felt so angry that he was inclined to smash it.—Counsel for the company said they were willing to give a perpetual undertaking.—His Lordship said he did not take so strong a view of the poster as "Little Tich" did, but thought it was open to objection and that plaintiff was justified in taking these proceedings. He ordered that "Little Tich" should have the costs up to the date of his first application.

At the start of the season—a season which will undoubtedly be a record in the history of Living Pictures—announcements placed in the right channel should lead to good business right through the year. An advertisement in this Special Number of "The Kinematograph and Lantern Weekly" will be seen by the very people you desire to reach.

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